es of Value in the Employment of John Drew, William Paversham, James h. Hackett, Andrew Mack, the Rogers the Weberfieldians

In the six plays that are new at the New York theatres the aggregate of success everwhelms the relatively small amount failure. Necriv all the principal acconcerned are more fortunate than their generally careless audiences comprehend in having suitable material pro-vided for effectual use. Without going ever the subjects already considered in THE SUN'S reviews of these pieces, it may be interesting to consider what is the most practically valuable of the author's original devices in each piece. The cleywork by Robert Marshall in "The Second in Command," because it is the most essential and difficult, is that which in awarding the girl whom two good fellows love to the one she prefers. though the other stands first in the sympathetic regard of the audience. It is an old rule among managers and actors, one hey are still disinclined to break that a play shall end with the heroine in arms of the hero. But in laying out the scheme for this delightful comedy of sentiment, the chief creation was meant o be, as it is, the character represented here by John Drew-a worthy soldier shose unluckiness includes the loss of the girl of his heart after she has betrothed him. It would be puerile and ent to reunite the logically sepented two. But Mr. Marshall has ted a way to leave the man rewarded with honors at the last fall of the curtain. even though his heart aches to see the fair maiden mated with his friendly rival is led up to adroitly. Early in the affair Mr. Drew, a Major, is passed over in the choice of a new Colonel for his regiment. That keen disappointment is pres ently followed by the crushing one of be ing assigned to home duty while his comrades go to active service in Africa. The pathetic climax of the penultimate act is not his sorrow at the knowledge that the girl be adores will not become his but his overwhelming grief at the military stroke of misfortune. Thus it is brought about that, when the end of the story is reached, and he has after all been Africa and valiantly distinguished upon him, with all the glory that it im plies for a British soldier, makes the audience feel content with his lot, and the dreaded "unhappy ending" is averted Gilbert Du Maurier is duly respectful

of the good though obsolete old "Don Casar de Bazan" in making the version entitled "A Royal Rival." His aids to William Faversham are numerous, but most of them are scarcely appreciable to many auditors, even those with tolerably clear recollection of the romantic comedy as used in English by a succession of famous sefors. The changes consist principally in rearrangements of scenes and increases of interest at climaxes. He has been careful not to lose any of the merits of the terse clear and actable translation made half a century ago by Gilbert A. a'Beckett and Mark Lemon. But he has applied modern methods cautiously in what hardly more than a revision, or such a handling of the matter as any clever stage manager should be capable of, except in the episode of an extraction of the bullets from the guns of Casar's appointed executioners and what follows. In the old play the soldiers did not bring their weapons to the cell when the condemned prisoner gave his grimly humorous banquet to them He had already been married to the veiled Maritana in accordance with the bargain with Don José to change the mode of his death from hanging to shooting. The curtain dropped on the sound of the volley was not until the ensuing act that Cosar's escape from death was known Mr Du Maurier sacrifices the element of suspense in order to make visible the armorer boy's exploit of rendering the guns harmless. It seems likely that the sciapter got his idea from the very similar incident in William Gillette's "Secret Service," where a devoted negro bit from the cartridges the bullets intended for the condemned spy. In the same way the lad in "A Royal Rival" renders six guns useless, except that, as they are not breech leaders he has to use a ramrod for the pair pose. The deftness and celerity of his ob are highly improbable, but the scene is so intensely dramatic that adverse criticism, as well as the soldiers, is di-This occurs simultaneously with the singing of a convivial song and chorus by Casar and his grewsome yet jovial guests. No one sees the boy tamper with the guns, one by one, and he is such an carnest, brave little chap, as played by lessic Busicy, that the scene goes finely. After it claser is marched out expecting to be killed, and the firing is heard, as before But under the new circumstances it would not do to let the climax of the act go at that. So the boy is left alone in the cell and to him Casar returns by the way of a window, to complete his escape in a quiet sufficiently melodramatic manner. This h the last aid that Du Maurier gives to Mr. Faversham

Victor Mapes is contrastingly icono-Mastie in "Don Casar's Return." He has retold the story in his own way, with tails, with radical alterations of motive and purpose, and with the addition of sevcharacters One of Mr. Mapes's originalities is to let Maritana know that it is Cosar whom she is marrying in the prison When, therefore, they subsequently encounter each other in the chateau, where the King formerly fooled her into the belief that he is her mysterious husband, she now understands at once his amorous attempt at deceit. In the place of her torment of mind in yielding herself to a lawful but unloved spouse, she is tortured in heart by the disclosure that Caser has not known the identity of his companion in the marriage ceremony, that her belief in his love has been a fond delusion and that all hope of winning his heart is probably in vain This perversion of the D'Ennery plot, whatever may be urged against it, surely does lead to a first rate scene between the two adventurers, and that is the best aid that Mr. Maper has rendered to James k. Hackett in the writing of "Don Cæsar's

Theodore Burt Sayre, in providing "Tom Moors" as a vehicle for the conveyance of Andrew Mack from Fourteenth street to central Broadway, has been wise in choosing refined Irish character for the actor to spersonate, has handled the poet and his historic companions with entire propriety and has concected a good enough fiction with arely a basis in truth. But the cleverest thing in all he has done is the introduction the inevitable Irish songs as though they properly belong where he puts them Moore's ballade are utilized, and sub values relatively the reverse of the order in which they are introduced. The por; a sweetheart gives a rose to the wooling !

oet in the first act, and the flower prepires him to write "The Last H Summer," which he sings to the withered token in the last act. That device is pretty fair, but the one invented for "Love's Young Dream" is better. Mr. Mack is at that juncture impoverished. His Irish landlady de mands payment of overdue rent for his garret. He pleads for further delay. She obdurate. So he seizes her in his arms and sings the ballad to her. The incongruity of the thing makes the audience like The woman is middle-aged, fat and

ugly. Mr. Mack is young and handsome He puts the fondest expression into his song, directing it to the matron as though she were a fair young sweetheart. She frowns at first, and wriggles in vain to get out of his embrace, but gradually the melody of the music and the sentiment of the verses affect her, and she accepts the debtor's promise to pay when he can. The graceful good humor of Mr. Mack and the rugged kindle ness of Maggie Fielding serve the purpose the concell admirably. Best of the three ballads fares "Evelyn's Bower" in the first act. The scene is, the schoolroom where Moore's sweetheart is the teacher. He is wooing her honestly. A profligate noble man is besetting her dishonorably. Mr Mack is importuned by other visitors to sing. He reluctantly seats himself at a primitive piano, and while the girl is listening to the tempter at the other side of the oom, he makes the words of "Evelyn's Bower" appeal to her against his unscrupdous rival's arguments, so that she is helped

to resist them. That was a bit of right good drama. In plays so big as those produced last week by the Rogers brothers and Weber & Fields, so full of excellent materials and so gorgeously spectacular, it is difficult to seect anything that may be described as absolutely the best. Where both shows excel their predecessors is in beauty of costuming. Both pairs of comedians have been giving comical entertainments several years, but neither has gone so far in millinery richness before. The electrical ballet in "The Rogers Brothers in Wash ington," has its only rival in the Monte Carlo sight in "Hoity Toity," where womet n European court gowns, ballet girls in spangled Amazonian garb and American billionairesses in painted dresses that will set a fashion for New York's smart se mingled in a bewildering, glittering throng If from the masses of beauty, accompanied by uproarious fun, any one thing can be selected in either play it is a song one in each having made a great success with first and later audiences. The ditty in "The Rogers Brothers in Washington" is a sequel to two similar songs i earlier plays. Years ago the London Gaiet company, including Fred Leslie and Lett Lind, came to the Standard Theatre an sang a song with an easy, graceful inove-ment to music not unlike that of "Tell Me. Pretty Maiden." The singers locked arms and walked sideways across the stage with a swaying movement. Between the verses they talked to one another, asking funny questions and telling their answers. The thing was liked and forgotten. Six years or so later a dissimilar song was sung similarly in "The Lady Slavey." Dan Daly Walter Jones, Virginia Earle, and "the harm the control of the contro Walter Jones, Virginia Earle, and "the harm-less little girlie with the downcast eyes" were the talk of Broadway. Another rest and the idea cropped up with great effect in "The Rogers Brothers in Wall Street," in which "The Innocent Youn; Maid was tremendously popular. Then came as tremendously popular. Then cam when Reuben Comes to Town," which as equally well liked. The latest develop

of his former compositions. It is so catchy hat many in every audience try to whistle t and the Rogerses encourage them to The Weber and Fields new song mostly spectacular, yet is pretty as to fur some one has mentioned that a college soy is in Monte Carlo with the Yale minone is in Monie tarlo with the late mini-strel troupe. Then the music of the parade is heard in the distance. Twenty to twenty-five girls march on in yellow and pink over-coats and high hats characteristic of min-strels. Then the gaudy brass band enters, playing an invigorating march. Finally Fritz Williams comes on as a dapper figure in light gray. He sings of the minstrel show and its triumphal entrance into town. He says that the song was the hit of the show. The tune changes to a bewitching negro air and the words to a description of "the Pullman porters ball." Bonnie Maginn and Mayme Gehrue, beautifully gowned, dance with Mr. Williams, who is as graceful and agile as if he had been a professional dancer all his life. But an entire stageful comes on for a rag-time cotilion that is a sight. None of the old cakewalk steps is done, but the new ones are near enough to them to catch popular fancy, yet not bore those who are tired of stage negroism. The dance is a credit negroism. The dance is a credit ian Mitchell's originality and the Weberfields's chorus's grace and animation

ment of those two songs marries "the Reu-ben and the maid," and tells of their honey moon experiences. Gus and Max Rogers learnette Bageard and Edith St. Clai-

dag it, and tell jokes between the vers Maurice Levi's music is a pretty variati

VERY STORMY POLITICAL TEAPOT Arietta Township Up-State Has Only 100 Voters, but, My! It's Hot!

UTICA, N. Y., Sept. 4.-Arietta town hip in Hamilton county has 23 taxpayers and about 100 voters, but the politicians ip that way work just as hard at wireulling as Senator Platt or Boss Croker. The taxpayers are mainly non-residents Large tracts of land are owned by Alfred Vanderbilt, J. Pierpont Morgan, Lieut.-ov. Woodruff, W. W. Durant and the International Paper and Pulp Company, The State owns about two-thirds of the acreage of the county.

The Democratic party ran affairs as it

pleased at the town election last spring. The main item of taxation is the highway ax and the Democratic managers make the most of their opportunities. The total of the tax last year was about \$6,000, which the non-residents were compelled to pay. The Highway Commissioners o pay. The Highway Commissioners pent the money and nearly every voter in the town got a bit of the amount. The in the town got a bit of the amount. The town is normally Democratic and the highway improvement is the Democratic party's campaign slogan. On many reads there is not a single building.

The non-resident taxpayers objected to the last assessment and at the last town restricts they explain the taxpayers into the

meeting they sent campaigners into the town to try to elect the Republican candidates, who were pledged to lowering the taxes. Some of the Democratic cand dates received a majority of I while the others were tied with their Republican opponents. Ballots were thrown out by the inspectors and then the Democratic Town Board declared the Democratic Town Board declared the Democrats elected. Orders to review the action of the inspectors were obtained and the matter went to the Appellate Division, but a compromise was agreed upon. Now it has begun all over again. Last Saturday another Supreme Court order was obtained for the purpose of having the court Fok wer the acts of the inspectors.

Refused 850,000 for His Apples.

From the Kannes City Journal.

From the Kannet City Journet.

B. F. Coomby of Kannes City was offered \$60,000 yesterday for his year's apple area. The proposition was made by C. O. Mulboranid, representing Patrick Gleason of Le Roy, N. V. Mr. McDonaid Indicated last night that he expected the deal to be made, but Mr. Coombs stated still later that he had decided not to accept the offer.

"I have concluded, after careful investigation," he said, "that my crop will be worth several thousand dollars more than the amount it is proposed to give.

Mr. Coombs is one of the largest apple growers in the United State.

Mr. Coombs is one of the largest apple growers in the United State.

Mr. McDonaid expresses the opinion, after having visited twelve apple-growing States, that his crop this year will be more valuable than that of any other man. He has 640 acres of apples at Parker, Kan. 200 acres at Lane, han, and 400 acres at Willow Springs, Kan. It is estimated that his critic vield will exceed 30,000 barreis. He will have to the first part of the world will have a many. His trees vary in age from I to 14 years, and include the Jonathana, Ben Bayes.

THEATRICAL PERFORMANCES

MR. SOTHERN AND MISS GALLAND IN NEW DRAMAS.

Lawrence Living's "Richard Lovelace" and Novel of "The Forest Lovers" The Numerous and Various Entertainments

The theatrical week starting to-morrov will bring two new plays, one employing an established star and the other a new one, and there will be other interesting occurrences. Edward H. Sothern, long fixed firmly among the leading actors of America, will begin his annual fall engagement at the Garden Theatre. He will start with a new play, "Richard Lovelace," by Lawrence Irving, and there is a chance that during his engagement he will revive "Hamlet." Mr. Irving, who is Sir Henry's son and an actor of some force and much individuality has founded his story on facts in the life of Lovelace. He pre sents the seventeenth century poet and soldier sentimentally and heroically Snatches from his poems are adroitly and effectively interwoven in the dialogue. Of course, Mr. Sothern will enact Lovelace Cecilia Loftus, making her début as Mr Sothern's leading actress, will play the heroine, and the other parts have been assigned to Arthur R. Lawrence, Rowland Buckstone, Henry Carvill, Sydney C. Mather and Charlotte Deane.

Bertha Galland is the actress who will be new to star honors on Tuesday night at the Lyceum. Playgoers remember her as Mr. Hackett's heroine in "The Pride of Jennico." Daniel Frohman is responsible for her advancement. He has selected "The Forest Lovers" to introduce her in Clo Graves made the dramatization of Maurice Hewlett's novel, and A. E. Lancaster reduced it from ten scenes to five for the five acts. Harry B. Stanford. who was praised in Sir Henry Irving's company two years ago, will be the hero Others in the cast are, Frank C. Bangs, Stephen Wright, George W. Barbier, Rhoda Cameron, Mortimer Weldon, Blanche Weaver, James Ottey, L. F. Morrison, Margaret Bourne, Rachel Crown and Carrie Thatcher. William Seymour has staged the play and Frank Howson has com posed music for it, including choruses and a song for Miss Galland. Mr. Howson has also provided the music for "Richard Lovelace," including two songs for Miss Loftus, and a male quartet in "Loved I Not Honor More."

The New York Theatre will reopen to morrow with "The King's Carnival," new ballet called "D'Amour" and a sketch named "Supper at Sherry's." This latter is by George V. Hobart, with music by A Baldwin Sloane and with Dan McAvoy as its chief comic man. Changes have been made in "The King's Carnival," to admit of a partially new cast including Mabelle Gilman and Jennie McCrea. But Marie Dressler will reappear as will Louis Harrison, Dan McAvoy, Frank Dorane, Charles H Prince, Amelia Summerville, Laura Burt and Nina Farrington.

The Harlem Opera House will start its season with an example of the good plays with Broadway companies that will make weekly visits to its stage during the season. The very amusing farce of "The Brixton Burglary," a success in London at the Strand and in New York at the Herald Square, will be played by a fine company. Elita Proctor Otis and W. J. Ferguson, two artists, and Samuel Edwards Richard Baker Daniel Fingleton, Harry Gibbs, Nellie Butler, Carolyn James and Channez Olney

make up the cast.

The revived interest in "Don Cæsar de
Razan" is accountable for the use of that
play to be made at the Murray Hill tomorrow in a new version by George Henry Trader. In addition, Eleanor Moretti will be a visiting star in a one-act comedy by Edward H. Sothern called "Never Trouble Trouble Till Trouble Troubles You."

Trouble Till Trouble Troubles You.

The familiar melodrama of "Shenandoah"
has been selected for the Greenwall stock
company as its second play this season. Georgia Wells, a favorite and an admirable actress, will reappear. Jessaline Rogers, James E. Wilson, Lillian Bayer, Julia Blanc, Emile Collins and Herman Sheldon will have parts.

The Proctor houses will have the usual

dramatic and vandeville changes. Augus-tin Daly's farce of "A Night Off," a highly diverting entertainment, will be given at the Fifth Avenue, with the three Cherry the Fifth Avenue, with the three Cherry Blossoms, singers and dancers, the kala-technoscope, Grace Milton and Miss Van Sharr to appear between the acts of the play. At the Fifty-eighth Street "The Man from Mexico" will divide time with vaudeville. Charles M. Seay will undertake William Coller's role. Billy Gibson, Helen Beeves and the Florenz troup of acrobats. William Coller's role. Billy Offision, freien
Reeves and the Florenz troup of acrobats,
direct from Europe, will appear between
the acts of "The Widow Bedott" at the
Proctor's in Twenty-third street. The
well-remembered old play of "The Jilt"
will be revived in Harbem. Etta Williams,

Al C. Davis and the kalatechnoscope will entertain between the acts.

For its second week at the Brooklyn Columbia the Greenwall company is an-nounced in "Under Two Plags," the version by Edward Elsner used at the American

larity. This play is in its servence at the Casino.

The prosperity of "Arizona" at the Academy of Music has been so great that its term has been extended indefinitely. A second company to act this play through the country starts to morrow in Danbury, Conn. It held a dress rehearsal on the stage of the Academy on Friday.

The two "Don Cassar" plays seem not to suffer by rivalry. No limit has as yet been set to William Faversham's stay with "A Royal Rival" at the Criterion. When

by David Belasco called "Du Barry," concerning the famous Frenchwotoan of

dames K. Hackest will probably pro-ness some other play than "Don tursar a by THE SEX and CVETING SEX than by other course." before his departure from Wai-dady mediums - Ade.

Turkish Bath," and Bessie Bittz Paxton Pain's "War in China" is still a nightly exhibit at the beach. Free concerts by Shan non's Twenty-third Regiment Band are innounced for to-day and next Sunday.

Nat M. Wills, a humorous monologuist and singer, heads the bill at Tony Pastor's Little and Pritzkow appear in "A Mixed Affair," O'Rourke and Burnett dance, and some the others are Mudge and Morton, Harry McBride and Mamie Goodrich, Stewart and Gillen, the three Renos, Jackin and Ingram. Fredo and Forrest, Billie and Frankie Wi lams. Flatow and Dunn, Fred High, the American Vitagraph and Bert Howard and Leona Bland in "A Strange Boy." At Keith's "The Eight English Roses" head the bill. This is Mr. Keith's latest European importation, and presents eight very pretty, typically English girls. Second on the bill are Crawford and Stanley, and

on the bill are Crawford and Stanley, and
others are Smith and Campbell, conversationalists; Mile. Chester and her performing
dog; De Courcy brothers, acrobats; Lew
Simmons and Frank White; Labelle Blanche,
impersonator; Herbert and Willing; Fyne
and Dandy and Adelina Roatino.

Hammerstein's Paradise Garden retains
very much the same programme of the summer, with some minor changes.

mer, with some minor changes.
In the bill at Hurtig & Seamon's are Mont gomery and Stone, the three Mortons, A. Sheldon and company in "A Glance at Married Life," Trovollo, Felix and Barry in "The Rising Generation," and Charles Leonard Flother.

The Svengali trio, who caused some talk at Hammerstein's, head the new Orpheum bill. Others in the programme are Stuart. Hickey and Nelson, and Lew Hawkins. The last vaudeville show of the season in the Cherry Blossom Grove will be given

wax groups at the Eden Musée wil the Rentz-Stanley buriesque company isits the Dewey this week.

RODIES DON'T PETRIFY At Least the Government Experts Have Yet to Learn of an Instance.

From the Washington Post

mild sensation was created at the Ethogical Bureau one day last week. The head of a man reported to be petrified, apovered somewhere in the wilds of cation of scientists was called A young geologist connected with the survey had overed this remarkable curiosity, and had sent a detailed description to the bureau. They are annual, or, rather, semi annual occurrences.
"No such thing as a human petrificatio

has ever been discovered," remarked Prof. W. J. McGee, "but that is no reason to say that it cannot exist, or has not existed. It may be possible I doubt it, and every-body elsewho has inquired into the matter at all doubts it. The human flesh has neve en known to become petrified, but, pever theless, any case reported to us is inquired into, so we awaited with some degree of co riosity the coming of this gentleman

"This gentleman," was very carefully packed and the box labelled "glass." his scription had aroused general interes so there was quite an assemblage of ethnolo gists, geologists and paleontologists, as well as clerks, and, in fact, the entire bureau force on hand to view the curious head as

force on hand to view the curious head as soon as it arrived.

No sconer was it unpacked than Prof. Medice and need. This is no petrified man. It so closely resembled one, however, the features were so plainly indicated and the substance so like a petrifaction that there were questions. What else is it?—

Int do you call it? It was a limestone boulder, curiously fashioned, it was true into features very like a human being's, but a limestone boulder none the less. It was a disappointment.

We should like to discover a genuine petrified man, remarked one of the ethnologists. "we should really like to find one after all these years."

The gentleman being thus rudely declared a fraud remained for a day or two on exhibition, and was then fired back to his original habitation, with a letter to the young

well-remembered old play of "The Jilit will be revived in Hard-sen. Eta Millans, Al C. Davis and the kaiatechnoscope will entertain between the anche the Recolding For its second sense. the Brooking For its second sense the Recolding For its second sense to the American last week.

The melectrams of "The Fatal Weeding Will be shown at the Bjou in Brooklein.

The Third Avenus will have "The Devit, Two plays made popular by Neil Burgess will be in metropolitan revival this week." The Courty Fair' and "The Wildow Bedoit." The former will be given at the Grand Opera House county Fair' that the transmill, as a device for representing a horse race, since used in 'Ben Hur' and 'Kit Carson,' and other plays, was first introduced by its inventor. Neil Burgess. The effect is starting and exercing.

The first is starting and exercing.

The first is starting and exercing the Brooklein and William Cronta in parts that they have last the Metropolis with Larry Howard and William Cronta in parts that they have last played since 1886.

In this time of theatrical starts a few finishes are to be noted and many continuations. Two plays enter upon their last week to-morrow. Are You a Mason't will get the Control of the Start Start

lack's, although present indications show no immediate seed of a chinge. However, when he started as an actor-manager three plays during his first engagement.

Among his manuscripts is a dramatization of "The Creiss."

Andrew Mack seems to have found as much popularity on Broadway as he had on Fourteenth street. His first week in "Tom Moore" at the Herald Square has been prosperous. His stay there cannot have much popularity on Broadway as he had on Fourteenth street. His first week in "Tom Moore" at the Herald Square has been prosperous. His stay there cannot have traveled to the new plays during his manuscripts in "The Second in Command" that will easily seep him at the Empire until the new year. The Rogers brothers in "The Bogers in the Bogers in Boger in the Bogers in Boger in the Bogers in the Boge

called "ueberbrettl," and when Ernest von Wolzogen decided to introduce a new style of theatrical entertainment to the Berlin public last spring, he selected the name "Ueberbrettl," and the term has already come to stand for this new phase of the theatre in Germany. And the original has been copied until the theatres i that country are overrun with imitations of the novel performances. There are "Buntebrettl," "Unterbrettl," "Oberbrettl" and all sorts of variations on the title, all giving the same style of mixed and for Germany unusual performances. Some have taken quite different names for the same thing This, kind is represented chiefly by "The Eleven Headsmen" of Munich, who give the same "Secessionist as the various "Orettl performance

Ernest von Wolzogen, the father of the new movement had no means of protect ing his invention, and his profits, while they were immense for Germany in Berlin and Vienna, were much reduced through the increase in the number of theatres offering the same entertainment. He appealed to the press of Germany to discourage the efforts of his imitators and thus help him to secure the reward of his originality. This request was not enterained and he has to struggle against his rivals who have followed his example and taken to travelling from city to city. This season Berlin is to have three of these Brettl" theatres and several cities have their permanent theatre of the kind and will in addition be visited by several of the travelling companies that are providing this popular form of entertainment. The idea of the new performance which

will certainly be seen here in some form or another is in a measure an outcome of the free stage system and is at the same time an attempt to use the best features of a music hall or variety entertainment The plan of Freiherr von Wolzogen, who is of noble birth and a well-known author of various successful plays and books, as he outlined it at the beginning of his campaign of the "Ueberbrettl," was to utilize the taste of the day for variety shows which are a relief from the longer perform ances in the theatres and undoubtedly appeal strongly to the modern, restless temperament. But the music hall pertemperament. But the music hall per-formance, to be made acceptable to the re-fined and intellectual, must be deprived of the stupidity and banality that always exist in such full mensure in the public theatres of that kind. It must be a new kind of variety that the "Ueberbretti" provides. The lyrics must not be the sense-less doggered that the men and women in the Tingeltangels shrick out without enabling the auditors to understand what they are saying. That sort thing would not be possible in the

ogen theatre.
is true that lyrics and duets would be sung after the fashion of the variety per-formances. But these lyrics should be written by poets who would make them as delicate and witty as the most cultivated taste would demand. The music that actaste would demand. The music that accompanied them should also be illustrative
or piquant and dainty. The sentiment of
these songs should be comprehensive
enough to include the frivolous, the serious,
the satiric and the sentimental. All of these emotions were to inspire the verses that the best known of the contemporary poets wrote for the "Ueberbretti". Then there were to be one or two brief dramatic there were to be one or two brief armatic sketches during the short entertainment that were also adapted to the taste of the highly intelligent and refined public that would be drawn to these performances. Thus would a new theatre begin a form

of dramatic entertainment entirely new to the German public. It would be a kind of sublimated vaudeville, rendered intellectual and artistic through the aid of literature. and artistic through the aid of literature, and would put more reliance on the arts of the drama than the Tingeliangel performers ever show. A conception of what the plan of Freiherr von Wolzogen contemplated may be clear to anybody that has seen or heard Yvette Guilbert. She was not, of course, connected with the German experiment, but she represents in the highest degree what an "Teterbretti" performer should be. Her songs are geneally literary, and her humor in its variety and humanity is of the kind that the moderns ally literary, and her humor in its variety and humanity is of the kind that the moderns of the "Ueberbrettl" claim as that to which

of the "Ueberbretti" claim as that to which they aspire.

Von Bierbaum, Dehmel, Falke, Finck, Heymel, Holz, Liliencron, Wedekind, Schroeder and, of course, Wolzogen were the poets who wrote the lyrics for the first "Ueberbretti" when it was attempted in Berlin last March and was an immediate success. When the curtain rises the audience sees a scene representing a drawing room. Freiherr von Wolzogen in evening diress advances to the centre of the stage.

"I want you all, ladies and gentlemen," he says, after having greeted them with a bow, "to try to feel as if you were my guests whom I have invited here to-night, and I am going to see what I can do to entertain you. First Herr So-and-so is going to sing us a song."

entertain you. First Herr So-and-so is going to sing us a song."

After this introduction, which seems a little importinent in view of the fact that the audience has paid its money to come in, the singer appears. As he delivers his speech of welcome Freiherr von Wolzogen leans over a table in the most informal manner he can adopt. The singer imitates him by leaning over the back of a chair. manner he can adopt. The singer imitates him by leaning over the back of a chair, which does look informal, although it may interfere with his voice production. A planist accompanies him, and other singers follow him. There are duets, among which one called "The Jolly Husband," was the sensation of the last season in Berlin. Two sketches, lasting about ten minutes each and not unlike that which Rosina Vokes gave as "A Pantomime Rehearsal," and the other a brief burlesque on a modern realistic. other a brief burlesque en a modern realistiplay, make up the entertainment, which lasts for about an hour and a half. Many of the poems are recited by men and women of the poems are recited by men and women who appear in evening dress and attempt to carry out the idea of Freiherr von Wolzogen that the entire performance was organized by a host to entertain his guests. In the repertoire of his "Deterbrett!" there are more than a hundred poems written by the younger school of German poets. These are, of course, his property and no other "Veberbrett!" is entitled to use them. It is with this simple entertainment that the Germans have been enraptured sites it was first revealed to

these performances by the public. I theatres are crowded. The audience theatres are crowded. The audience is not always enthusiastic and frequently seems to be in ignorance of the real intent of the show. But the people continue to come nevertheless in numbers sufficient to fill the theatres. And that is to the managerial mind naturally enough the highest proof of success.

Heinrich Conried saw some of those performances while he was in Germany and his opinion of them is not flattering. "It is a mania," he said to a Sun reporter, and nothing else. Some day, and that

"and nothing else. Some day, and that time is not far off, the German people will awake to the absurdity of the craze. It has so far attended these performances in large numbers and sat there in astonishment at the proceedings on the stage. A few processing a strong suggestive some at the proceedings on the stage. A rew poor singers attempt suggestive songs, while as many poor recitationists deliver a few commonplace recitations. The suc-cess of the thing is to me incredible. The audiences gaze at the proceedings in astonshment and apparently wonder ishment and apparently wonder what in the world it means after they have come into a theatre and expect to find a regular dramatic performance. Yet the public comes, I can account for this popular success on the ground that women and young girls in Germany do not go to the music halls and there are no theatres like the continuous performances here. The women and girls do, however, go to the theatres in which the new 'Ueberbretti' women and girls do, however, go to the
theatres in which the new 'Ueberbrettl'
is held, and there they get an opportunity
to hear what is like a music hall show, and
to their minds, spicy. The people who
go invariably declare that they were bored
to death by the performance. When I had
seen in Dresden the Welzogen company
and had been astonished by the impertinence of the man who appeared on the
stage and asked the public to treat him
as if they were his guests and then by the as if they were his guests and then by the poor performance of the stupid selections I wondered what in the world they found in the thing. I was invariably told that the performance was stupid, although the theatre was crowded, and the 'Ueberbretti' the theatrical rage of Germany to-day but it will disappear from view just a uickly as it appeared. To my mind, it is quickly as it appeared. To my mind, it is to be compared only to a second-class sacred concert of the kind to be heard in

sacred concert of the kind to be heard in this city on Sunday nights."

In spite of the opinion that Herr Conried entertains of this new form of stage art it seems likely to have in Germany at least more influence than he thinks now. It will not be needed here, as the same field is in a measure occupied by the vaudeville theatres of the best type. But a variety show, refined and limited to really intelligent and witty verse, might be a novelty to please a limited section of the public.

MUSIC AND MUSICIANS

The season in opera in English to be given at the Broadway Theatre by the Castle Square Opera Company will begin on Saturday night with a performance of "Alda, to be sung by MM. Sheehan, Hinshaw Pruette and Boyd and Mmes. Norwood and Ivel. This performance will be re-peated on Tuesday, Wednesday and Friday nights and at the Saturday matinee. Bohéme" will be given on Monday, Thursday and Saturday evenings and at the Wednesday matinée by MM. Roberts, Goff, Boyle and Hinshaw and Mmes. Renny son and Ludwig.

Emil Paur, who visited Boston so triumphantly last year, is to give four symphony concerts there during the coming eason with his orchestra. They are to be held in Symphony Hall and among the soloists to be heard are Mmes. Nordica and MM. Kreisler, Zeldenrust, Biben, Hoffman and Emil Fischer.

John Philip Sousa and his band will re-turn to New York from the West in time to give a farewell concert at the Metropolitan Opera House before sailing for a tour of three months in England, Scotland and

Maurice Grau has recently been in Dres Maurice Grau has recently been in Dros-den, where he went to hear Paderewski's "Manru," which has been sung several times during the season just opened. Ignace Paderewski was anxious for Mr. Grau to engage for the title rôle a tenor named Bandrowski, a Pole, who has been singing at Frankfort, but has just been released from the company there because while absent on sick leave he was well enough to study and create in Lemberg the rôle in the opera. Mr. Grau does not take kindly to the idea of engaging a tenor for only one rôle, and a new one at that. But he went to Dresden to hear the opera and wants to produce it in this city next winter if possible.

the museum at Bergen. It is said to have been made in 1532 by Gasparo di Salo, and the ornaments are said to be the work of Benvenuto Cellini. It was bought by Cardinal Aldobrandini, who gave it to the museum at Innsbruck, from which it was carried of as loot by one of Napoleon's soldiers. A Vienness collector, who had 200 violins, bought it from the soldier, and it was seen first by Bull in 1838 when he offered all tha he possessed for it. The collector, Rehaczk, was also a banker and could afford to refuse the offer. But when he died he bequeathed the violin to Bull. It is unfortunate that such an instrument is not to be played upon but locked up in a museum case.

Berlin is to have a new permanent orches ra under the direction of Richard Strauss. who will have 100 musicians under his baton and will perform chiefly modern works One of his projects is a complete chrono

logical Lisat cycle for orchestra. The orchestra is to be taken to Paris.

Leo Slezak, the Polish tenor, who has been singing in Breslau for the past two years, has just gone to the Royal Opera House at Berlin, where he will sing for two seasons before entering on his long stay of ten years at the Imperial Opera House in Vienna, where he has been engaged as first tenor from 1903. He was loaned last first tenor from 1963. He was loaned last year to the theatre in Bresiau because there was no opportunity for him to appear in Berlin, as Eloi Sylva, a voiceless tenor, has all the rides that do not go to Ernis Krauss.

The appearance of Qito Bruck on the stage of a Berlin theatre in a condition that unfitted him to sing or act has recalled similar incidents in the career of the same singer, who was engaged a few years at the Stadt Theatre in Hamburg and began his term there very successfully

years at the Stadt Theatre in Hamburg and began his term there very successfully with Wofas in "Die Walkure" He was to appear the next time as the hero of Xessler's "Der Trompster von Nessler's 'Der Tromperer of Nessler's 'Der Tromperer of Nessler's 'ness a large andience had gathered to hear him it soon became apparent that he had lost control of his faculties and the theatre buzzed with comment on his peculiar deportment. The performance, unlike the Berlin except The performance, addies the Berlin ex-periesnes the other night, went to its end that there was no further talk of his reap-pearing at the Hamburg opera and his

There is no way to make windows and mirrors look so clear as they will after having been cleaned with Bon Ami. No muss, dust, or scratching.

suit for damages against the theatre was successful on the ground that the direction had produced no absolute proof of drunk-

enness.

Lilli Lehmann is in the Austrian Tyrol, where she has a villa, and leads the life of one of the country women of the district. She wears the costume of the peasants of the Salzkammergut. At a recent performance in honor of Pranz Josef's ants of the Salvkammergut. At a recent performance in honor of Franz Josef's seventy-first birthday she consented to sing in case she could come in her every-day dress and would receive no bouquets. The concert was held in a small hotel, and the prima douna was compelled to climb through a window, as there was no other

entrance to the stage.

The intendant of the Berlin Opera House has just engaged for five years a young tenor named Eckhardt, who was formerly a lawyer and was assistant prosecuting attorney at Koenigsberg. The next novelty at the Berlin opera is to be Gustave Charpentier's "Louise." It will be sung there for the first time in Germany and the scenes will not be changed in accordance with the original intention, which was to have them in Berlin and not in Paris.

Paris according to present plans is to have its own Bayreuth next spring and the performances are to be given in the original tongue of the Wagner operas. The repre-sentations will begin in May and will be under the direction of Cortot. The entire company, with the exception of some of the artists to sing in America this winter, will be collected in Germany whence the artists to sing in America this winter, will be collected in Germany whence the chorus and orchestra will also come. The idea is to have good German ensemble. There is some talk of persuading Felix Mottl, who was so successful in Paris several years ago, to conduct a few of the performances, and Hans Richter has also been asked to take part in them. The artists now engaged are Ellen Gulbranson, Felia Litvinne and Marie Brema and Ernest Van Dyck and Herr Schmedes of Vienna. Some of the operas will also be sung in French. "Götterdammerung" is to be given for the first time in Paris.

Saint-Saens's opera, "Les Barbares,"

given for the first time in Paris.
Saint-Saens's opera, "Les Barbares," for which Victorien Sardou has arranged the text, is preceded by a long overture and contains an elaborate ballet, in which the ancient music of the Romans is combined with an old Provence measure called to-day the "Farandole." The last act will show a Roman sacrifice and the stage is to be crowded with beasts and chariots. It is probable that Albert Saléza will create the leading rôle when the work is sung at the Paris Opera next winter.

The suit for \$50,000 damages brought by Rudolph Aronson against Daniel Frohman on account of Jan Kubelik is the first litigation of the kind that has been heard of here for some years. It arose from Mr. Aronson's efforts to make through the violinist's manager a contract for a tour n this country. Mr. Frohman told a Sun reporter yester-

day that he had met Mr. Aronson in London and heard from him that he had an option on the services of Kubelik. "You make a contract with him for America I said to him," Mr. Frohman said, "and I will go into it with you. Mr. Aronson was in negotiation with Norbette Dunkl, the music publisher of Budapest, and the man who has had Kubelik under his management for several years and made large sums out of his concerts while he paid to the boy a very small amount. It was with Dunkl that Mr. Aronson had his option and when Dunkl came to see me I said that t was all right and that if he could bring me the contract before July 15, I would assume the financial responsibility of the engagement, and I gave him \$10,000 on the spot as a retainer.

"I really wanted to help Mr. Aronson when I met Dunkl I expected the contract with Kubelik would really be made by the middle of July. The contract between he violinists was very onerous for Kubelik. He got only a small share of what the manager took in, and he was awaiting eagerly the expiration of the agreement. Naturally he refused to make a contract with Dunkl for America. July 15 arrived and I received no word and no contract from Dunkl. On

no word and no contract from Dunkl. On the 18th I wrote to him to send back my money as the contract was not forthcoming. He did send back the check and said he had been able to do nothing with Kubelik for this country. That ended all my dealings with Dunkl and Aronson in the matter.—After these negotiations fell through because Kubelik would not make a new contract with his old impressario. Hugo Goerlitz, manager in the past of Paderewski, came to me with a proposition to get a contract with Kubelik for this country. He said he thought he could do it, and I told him, as I did Mr. Aronson, that I would be financially responsible for any contract he made with him. He knew Kubelik was anxious to come here, but not with the financially responsible for any contract he made with him. He knew Kubelik was anxious to come here, but not with the same kind of contract he had always had with Dunki. Mr Goerlitz got the contract and I guaranteed to pay by its terms \$100,000 to the violinist for his tour here. That is all Mr. Aronson had to do with the engagement. If he and Mr. Dunki had succeeded in getting the contract under our original in getting the contract under our original agreement it would have been all right. As it was Kubelik refused to sign a contract for America under the circumstances and my relations with Mr. Aronson in the matter ended. It is absurd to say that he will get an injunction, as I will simply give bonds and Kubelik will be allowed to play.

ANTI-TRUST FIGHT IN HAWAII. Made by a Master Plumber Left Out in the Cold After a Strike.

HONOLULU. Aug. 20 - The old fight on the trusts has started again in Hawaii. The agreement made between the journeymen plumbers' union and the Masters Association is the basis.

Charles H. Brown is making this fight. He was the only master plumber to pay the scale of \$6 a day demanded by the union when the strike was begun and when union when the strike was begun and when
the strike was settled at a lower scale than
he was paying he was left out of the deal
One of the stipulations of the settlement
was that union men should work only for
members of the Master Piumbers' Association. As Brown was not a member his
men were compelled to quit. Now he is
suing under the 'act to protect trade and
commerce against unlawful restraints and
monopolies."

Unit d States Attorney Baird has declared the agreement between the plumbers and besses in violation of the law, and has ordered the settlement cancelled New Brown meantime asks \$15,000 damages for the alleged interference with his business through the settlement of the strike.

